

Main Report

Introduction

We are now more than halfway through the Autumn term and despite the announcement of the second national lockdown due to the pandemic, the School is continuing to deliver a highly innovative blended programme of teaching and learning where 'in person' classes and rehearsals, essential to our model of 'learning through doing' have been recognised by the government as such and our position supported. We will not be inviting audiences or visitors into our buildings for the duration of this term and many performances will be live streamed or recorded and available to view.

The School Covid Gold Team continues to manage the huge amount of day-to-day decision-making required to keep students and staff informed of health and safety procedures being implemented and to provide guidance which is specific to our needs as a performing arts training institution within the University sector. The Universities Minister has been clear that the higher education sector is to remain autonomous and make decisions which are pertinent to specific needs.

Our Outbreak Plan has been shared with and signed off by PHE, the City Corporation and with OfS/DfE. The School's Emergency Cobra Group has discussed this plan which has now been sent to Board members for information. Both students and staff are working hard to ensure we maintain a safe environment and although we have had a small number of positive cases, so far there has not been an obvious connection between them in School and it is therefore highly likely that infection has been contracted outside the School environment. We are in constant contact with Public Health England and also now report daily to the OfS through a DfE portal. We continue to work closely with the City Corporation teams and will repeat our risk assessments where considered necessary to reassure all that the mitigations put in place are following latest guidance.

We continue to make huge progress in the digital space and staff and students are committed to continuing to refine processes as we incorporate our experiences and look to create the best digital platform for the future. Our new low latency facility to enable synchronous teaching and performance across a range of venues on campus was launched on the evening of the Gold Medal competition and proved a triumph for all involved. This system puts us ahead of the game and will allow cutting edge teaching and learning for many years to come. We have already been contacted by institutions worldwide to learn about this new initiative and the School's reputation for innovation is growing, particularly among international applicants.

It is becoming clear that the School will need to continue in a blended learning mode for the Spring term and staff are now consulting with students regarding their programmes and schedules. This also has an effect on a number of events that were postponed until the Spring, including Graduation. It is now looking likely that the Graduation 2020 ceremony will be held online perhaps with key players streaming live from the stage of Milton Court, and we are exploring formats which will make for an enjoyable and meaningful ceremony for our graduands and their friends and families.

Our Anti-Racism Action Plan is progressing well and the first meeting of the Anti-Racism Group considered the material which had been gathered throughout the Listen and Learn sessions held throughout the Summer. We are continuing with a specific programme to log concerns and issues from Drama alumni with the help of an external EDI expert and recommendations from this work will be added to the work of the Anti-Racism Group. I am most grateful for the constructive dialogue which is taking place across the School and within our alumni community and the determination across the organisation to proactively address issues of racism. The School is currently working with the Student Union's African Caribbean Society to mount a series of dialogues launched as part of Black History Month.

I am meeting regularly with the new President of the Students' Union, Harry Plant who is already making significant changes to representation within the SU Vice President team. The Student Parliament has approved the appointment of an Equality, Diversity and Inclusion representative. This proposal for an addition to the SU constitution has been signed off by Senior Management and now needs to be ratified by the Board.

I would like to extend my thanks to board member, Shreela Ghosh who has signalled that this will be her last meeting as she is retiring from the Board to focus on the many other activities in her life. Shreela has been hugely instrumental in helping to reshape the vision for the Drama department, has been an active member of the Governors' Safe Guarding advisory group and has also served as Chair of the Remuneration and Nominations Committee. My personal thanks go to Shreela for her wise counsel and support during these last three years.

As you will see from the following reports, there is a great deal of outstanding student work continuing against all odds and it is a measure of the commitment of the staff that students are finding new ways for their voices to be heard and exploring a broad range of contexts in which they can bring the healing power of the arts to our fractured society.

Quality of Learning and Teaching

Music

Highlights since September 2020

Academic Assurances: - enhancement of the student experience - student employability

Chamber Music

- Full timetable of chamber coaching and formed groups created despite social distancing challenges
- Consone Quartet (BBC New Generation Artists) began their chamber music fellowship at the School
- New series of Foyer concerts in Barbican feature a number of outstanding chamber ensembles from the school

Strings

- Cellist Ben Tarlton (MPerf) performed Elgar Concerto as a finalist in the Gold Medal in September.

- Artist Diploma violinist Filipe Abreu performed Prokofiev's 1st Concerto with the Madeira Orchestra in September in a live-broadcast that was also the orchestra's first post-covid performance with a live audience.
- The Barbican will present a series of free lunchtime concerts starting in October to launch the reopening of the season. Guildhall alumni and current students will be featured, including the award-winning Mithras Trio, violinist Paula Gorbanova (MMus), guitarist Fabio Fernandez (MPerf), cellist Ben Tarlton (MPerf), violist Mabon Rhyd and the Aglica Trio (Guildhall graduates harpist Lise Vandermissen, violist Agniewska Zyniewicz and flutist Carys Gitten).
- Guildhall graduate violist Francesca Gilbert, who joined the Gildas Quartet last March, performed in September with the quartet in one of the first live-streamed concerts with an in-person audience in Barbican Concert Hall for City Music Foundation.
- Guildhall graduate violist Katharine Clarke premiered new works by Garth Knox, *Songs of the Wind*, on September 15th at St Brides, Fleet Street. These new works were commissioned with funding from The Nicholas Boas Charitable Trust and public funding by the National Lottery through Arts Council England.

Music Therapy

- Recruitment and retention to the Music Therapy MA programme has been good. All 11-continuing students returned into the 2nd year and there was an intake of 8 new 1st years.
- The blended learning policy adopted this term has enabled both cohort to meet and make music in large groups with appropriate social distancing through being able to use larger rooms.
- Year 2 students (accompanied by some tutors) took part in a concert where they performed for each other and programme tutors in a room designated for 15 people. This was an inspiring event, which helped connect the students to each other's live music.
- Despite the challenges of the pandemic, health and community placements have been found for all 19 students, who attend and contribute regularly each week.
- A partnership has been formed between the Guildhall Music Therapy Department at Chelsea & Westminster Hospital who provides 3 placements annually and offers the whole cohort site visits and training in specific NHS industry-related skills.
- Applications for 2021 to the MT programme (which has not been reliant on EU applicants) are higher than in the last 5 years, and have not been adversely affected by Brexit or the pandemic.

Electronic & Produced Music

- Produced Soundtracks for 4 GLE projects
- Opened our satellite studio in the Old Truman Brewery, Brick Lane
- Launched Illuminated River stage 2 project

Keyboard

- Soohong Park's performance from the Gold Medal has now had over 170,000 views on his YouTube channel, thus demonstrating the power and reach of streaming and the value of the low latency technology.

Vocal

- This term, the Vocal Department celebrated the appointment of soprano **Julia Bullock** as our new Artist in Residence. She visited the School in early November for a formal streamed Masterclass and a series of inspiring workshops that reached every student in the Department, from Year 1 undergraduates to Artist Diploma singers. These practical sessions were followed by a Zoom discussion session, with topics that ranged from tools for preparation to the scope for a classical performing artist to be a social activist.
- Coinciding with Julia's visit, the Vocal Department also hosted a workshop series with celebrated opera and theatre director **Katie Mitchell**. Examining the building of a character in opera, these illuminating and methodical sessions will underpin the students' study in drama and movement for the coming months.
- For postgraduate singers, our usual suite of repertoire projects is now well underway. Major highlights include the complete songs of Samuel Barber in a series led by star pianist and Keyboard Faculty member **Julius Drake**, a survey of musical settings of the poetry of Emily Dickinson, curated by **Iain Burnside**, and a project based around Schubert's *Die schöne Müllerin*, directed by one of our foremost alumni baritone **Roderick Williams**, who also gives a streamed Masterclass this term.
- Vocal Studies alumni also celebrated new achievements this term. These include the awarding of a CBE to soprano Rebecca Evans, and major role debuts for Caspar Singh (tenor, as Tamino) and Mirjam Mesak (soprano) at the Bavarian State Opera in Munich.

Academic Studies

Teaching online has settled. Both students and staff have shown great resourcefulness and imagination in operating in the online context and using VLE, in the more academic areas and also in the more practical ones. Considerable material of value for the VLE has been developed.

Drama

Highlights since September 2020

Acting

- We have successfully launched and maintained our blended teaching and learning Autumn term programme, across all 3 years.
- We are about to launch an ambitious digital project, 'Project A', showcasing the talents of a company of our 2020 graduates. This is a means of supporting their

introduction and entry into the industry at a time of great precarity and uncertainty.

- A number of current students have gained industry recognition and external scholarships and support of their training with us:
- Francesa Gilbert (1st year), is the recipient of the Les Enfants Terribles Bursary, which includes financial support and mentoring throughout her 3 years of training
- Tyreke Leslie and Diyar Bozkurt (2nd year) have been shortlisted for the Luke Westlake Scholarship 2020.
- Sheyi Cole (3rd year) has received huge acclaim for his starring role in Oscar and BAFTA award winning director, Steve McQueen's Small Axe BBC/ Amazon TV series. We have just released him to take part in another major screen project. He has been listed as one of the '2020 Stars of Tomorrow' and recently featured in an article on Black British talent in Vogue.
- 2020 graduate Anele Mhamba has just been announced as one of 10 drama school graduates from across the world, selected in the inaugural Warner Brothers TV programme.
- 2019 graduate Mirren Mack was recently nominated for a Scottish BAFTA.
- New Head of Movement, Diane Alison Mitchell and new Movement Tutor, Anna Morrissey both worked on productions nominated (Our Lady of Kibeho) and winning (Emilia) at this year's Olivier Awards.
- We have successfully begun socially distanced in-person rehearsals for our first two final year public productions. Both are ambitious and pioneering creative projects, with top flight creative teams that are being produced as the BA Acting Programme's inaugural live streaming events.
- We have had no confirmed cases of Corona virus in our BA Acting Programme students.

Acting Studies

- Course delivering 100% of lessons and rehearsals.
- Collaboration with Chisenhale Dance Studio has been excellent and revealed the potential of using outside space and making collaborations outside of Guildhall and in the community and industry.
- No one has become ill with Covid since resuming full time studies.

PACE

- In October, the PACE class of 2020 showcased their final performances in an online festival called Chapters. Each of the ten graduating students pre-recorded their fifteen minute self-led performances in Milton Court Studio Theatre with the full support of the PV and AV teams, and time with a video editor. The ten pieces were then broadcast live over three nights, with pieces followed by a live Q&A with each student, hosted by Head of Interdisciplinary Practice, Gilly Roche. Chapters Festival was also accessible to D/deaf and disabled audiences, with elements of live BSL interpretation, captioning and

audio description. Around 1,500 people have watched the films either live or in the three weeks that they were archived on the School's website, and the Programme Leader received a large number of positive comments from students, School staff and the public.

- The autumn term has also seen the launch of a new series of Instagram Live conversations called Real Talk. Hosted by PACE tutor and multi-disciplinary artist, Paula Varjack, Real Talk invites speakers who are high-profile contemporary performance makers who have an element of activism or social engagement to their practice. Audience numbers for Real Talk are steadily rising (at 30th October, there have been three events) and the School has committed to a second series of Real Talk to run throughout the spring term. Strategically, these events are designed to further our ambition to be recognised as a progressive and representative home for socially-engaged, self-led contemporary performance.
- The final cohort of PACE students also recently completed a week-long residency at Battersea Arts Centre as part of the Residency module. The residency was very warmly received by BAC and their feedback about the students was incredibly positive.

Production Arts

Autumn Term productions amid the pandemic

Production Arts students, along with students from Drama and Music, have been working on a series of productions in the Autumn Term. This work has been enabled by a rigorous social distancing and PPE regime – and has taken place amid very challenging circumstances. Over the course of the production of the Opera triple-bill (*Il segreto di Susanna [Susanna's Secret]* by Wolf-Ferrari; *Zanetto* by Mascagni; and *Rita [Two Men and a Woman]* by Donizetti) four students were self-isolating at different points having tested positive for COVID-19. Given the requirement for other students to self-isolate as a precaution, at one point there were 15 students unavailable to the production. In addition, the director Stephen Medcalf directed via Zoom for a number of days while he undertook a precautionary period of self-isolation. The team proceeded by way of various cover arrangements, and the production – live-streamed to the public across four separate evenings – has been a great success. Work on our productions of Shakespeare's *A Midsummer Night's Dream*, the devised piece *Pod*, and Opera Scenes continue at time of writing. It should be emphasised that all productions across the Autumn Term have been managed in a Covid-safe environment, and do not involve co-present audiences.

Live-streaming and performance capture

In order to achieve a greater amount of video and audio capture of performance, and to live-stream productions, the Recording and Audio-Visual team has worked flat-out across different spaces and venues. This work has required an impressive effort of team coordination and adaptation of practices. It has significantly extended our capacities in these areas over a short space of time; and has offered new learning opportunities to students. We are unaware of any other conservatoire in the UK that

is undertaking as much work in this area, and we are very well set to be leaders in this developing field of hybrid (live and mediated) performance practice.

Innovation and Engagement

Innovation

Open Programmes:

- Open Programmes are continuing to grow the online short courses offer while the restrictions due to Covid-19 are still in place. A series of 9 online evening courses were offered this autumn, engaging over 150 participants. The programme for 2021 spring online evening courses has just been launched.
- We are also offering free support for those working in the creative industries, responding to the current issues and challenges facing the sector. Change-makers is a series of workshops which range from practical tools and 'know-how' for operating as a freelancer or small business; insights for adapting your practice in a digital age; strategies for shifting your outlook and response to change more broadly; and being an agent of change for a resilient, representative and equitable industry.
- Launchpad is a facilitated fortnightly forum, supported by trained professional coaches from our Guildhall Coaching Associate team.

Coaching & Mentoring

- Our associates are providing a number of training sessions to the GLA this month. We are also delivering Leaders on Stage; a new coaching course specifically designed for orchestral principal players. The course aims to equip orchestral musicians with non-musical leadership skills and techniques that empower them to lead their sections. Our publicly bookable training strands are performing well, with bookers keen to pursue training despite a move from in-person to online.

Creative Partnerships

- This autumn we have continued to develop projects that support the mental wellbeing of local communities. Projects include a community gardening and poetry project, creative packs for older isolated adults, a musical befriending service with Age UK, involvement in a festival supporting the mental health of London's young people, and the development of Disrupt - a new headline festival looking at radical forms of co-creation and organisational structures built to ensure cultural access and democracy.

Research

- Partnership with nine other EU institutions on an Erasmus+ performing arts in education project worth €3000k: submitted end of October, decision expected by the end of the year. NB initially facilitated by Anne Bamford, the City's Strategic Director of Education, Skills, and Culture
- Imminent submission of another AHRC bid, this time to the Research Networking scheme, for a project on mindfulness in music (c.£40k).

Under 18

- The new Guildhall Young Artists (GYA) Online centre has launched in record time. A new pilot online composition course recruited 8 students, including one from Saffron CYM. The objective is to retain this cohort into the Spring term as other test courses roll out.
- Most of the 8 GYA centres have successfully moved individual timetables into a blended learning model for the start of the Autumn term (except Peterborough due to high local infection rates and GYA Online). Autumn term retention of students, compared to pre lockdown numbers, has remained steady at between 80 to 85% depending on centre. Every centre has welcomed new recruits despite the challenging environment.
- The host school for our Norfolk Centre, City of Norwich School (CNS) has been awarded a Silver Pearson National Teaching Award in the “Impact Through Partnership” category. This was in recognition for the transformative work and opportunities offered to students through the school’s relationship with Norfolk Centre for Young Musicians and Guildhall School of Music and Drama. This highly prestigious national award was testament to the regional centres model and the impact of our partnership work in making a positive impact to the lives of NCYM students, and the wider community across Norwich, Norfolk and elsewhere.
- Junior Guildhall broadcast a highly successful Lutine Prize final on line in October. The final was recorded and broadcast to a large audience and the winner of the award was cellist Ellen Baumring - Gledhill.
- Three Guildhall Senior School student/recent postgraduate ensembles (12 students) will deliver online learning programmes to GYA centres during the Autumn term. A full cohort of 5 separate groups is planned for the Spring term. CYM Taunton are delivering an online composition course in the Autumn and Spring terms delivered by Guildhall Students using a Michael Tippett Foundation grant.
- 12 GYA students applied to senior Guildhall through the supported applications programme having attended the Transitions programme
- LSSO presented a successful filmed concert without an audience in St John's Waterloo. This was the culmination of the September course which was delivered as a series of weekend rehearsals in small groups. When the film is ready, it will be presented on the LSSO Facebook page as a continuation of the LSSO Alive! series.
- A single data capture framework for all GYA centres has been designed, enabling demographic, diversity, and progression information to be collected for the 1,400+ GYA students. Standardised information will better support data requests from across Guildhall School and external partners/funders
- Junior Guildhall have embarked on a new partnership with Brentwood School in Essex. This will enable the String Training Programme previously held at Felsted to operate in person activity from January 2021. This also presents an opportunity to develop a relationship with Brentwood school which offers the possibility of expanding our offer.
- Following the recent government national lockdown announcement all centres will move back to a full online programme for 4 weeks during November.

Advancement Highlights

- Between 1 April and 30 September 2020, representing the first half of the financial year, we recorded 355 donors contributing £931k in gifts to the School. This included £544k from 307 individuals and £386k from 48 organisations.
- Our major fundraising priority now is targeted scholarships to cover the immediate challenges faced by the School for student entry 2021/22. These include (i) the impact of Brexit, whereby EU students see their tuition fees rise significantly and are no longer eligible for UK student loans; (ii) the need to attract a truly diverse and inclusive student body, breaking down social, economic, physical and racial barriers to training and (iii) the need to contribute a greater percentage of donor support to the considerable investment made by the School in supporting students with their tuition fees.
- We remain opportunistic in our approach to fundraising for projects and programmes that represent 'planned spend', and look forward to identifying opportunities to support the School's refocused Business Plan once approved.
- Marketing and communications are in the midst of promoting the School's hugely ambitious autumn season, with over 70 performances being live-streamed or post-broadcast between September and December via the School's website. The highlight so far was the Gold Medal, which received over 5000 views during a two-week period, and allowed us to tell an exciting story about the School's use of low-latency technology which received coverage in various media including the Daily Telegraph. The team are now working towards the launch of a similarly digital season for next term.

Prizes and Awards

Guildhall Production Arts students have won two of the four prizes in this year's ALD (the Association for Lighting Designers) Awards for Excellence. The awards recognise the new generation of young production talent emerging from UK universities.

Liam Sayer won the Fred Foster Award for Production Electrics. According to the ALD, 'The judges appreciated his attention to detail, his innovation, and problem solving. They also commented that his testimonials were impressive and shone alongside a clearly articulated work ethic.'

Liam Strong won the Blue-I Theatre Technology Award for Excellence in Video. According to the ALD, 'The judges felt he had worked incredibly hard on his portfolio which demonstrated the beautiful designs he had created. One judge commented that Strong was one to watch as "the next big thing in video!"'

Our congratulations to Liam and Liam on these awards, which provide recognition from within the industry of the excellence of their work.

- Postgraduate cellist Joao Cunha has won a position in the OSPCCM - Orquestra Sinfónica do Porto Casa da Música (Portugal).
- Artist Diploma student Thomas Allery was awarded joint 1st place in the London International Festival of Early Music Competition with his group Ensemble Hesperii

Junior Guildhall

- Junior Guildhall students Leia and Leo Zhu took part in a project alongside their tutor William Bruce commissioned by City of London Corporation to provide music for a [video experience](#) of Epping Forest
- Violinist Leia Zhu (13) and her brother Leo Zhu (12) also made a short film during quarantine, which has been shortlisted in the Cinemagic Belfast Young Filmmaker 2020.
- SCYM student Annie Qosja was highly commended in the BBC Young Composer 2020 competition.

Staff

William Bruce (Head of Strings and Designated Safeguarding Lead, Junior Guildhall)

- 2020 European String Teachers Association Award for a Lifetime's Services to String Teaching

Alumni

Oli Higginson (Acting, Graduated 2019)

- Nominated for The Stage Debut Awards

Anya Chalotra (Acting, Graduated 2017)

- Selected for 'Screen International Stars of Tomorrow'

Paapa Essiedu (Acting, Graduated 2012)

- Nominated for Black British Theatre Awards 2020 - best male actor in a Play

Nicky Spence (Tenor, Graduated 2005)

- Winner of Gramophone Awards 2020 - Solo/Vocal

- Nominated for 2020 Royal Philharmonic Society (RPS) Awards –Singer Category

Thomas Adès (Music, Graduated (1989)

- Winner of Gramophone Awards 2020 – Contemporary

Raymond Yiu (Composition, Graduated 2014)

- Nominated for 2020 Royal Philharmonic Society (RPS) Awards - Chamber-Scale Composition category

Natalya Romaniw (Soprano, Graduated 2011)

- Nominated for 2020 Royal Philharmonic Society (RPS) Awards - Singer category

Yazz Ahmed (Trumpet, Graduated 2006)

- Winner of 2 Jazz FM Awards

Binker Golding (Saxophone, Graduated 2008)

- Winner of Jazz FM Award

Seed Ensemble (Miguel Gorodi, Theon Cross, & Sarah Tandy)

- Nominated for Jazz FM Award

Queens Birthday Honours List

- Jennifer Pike (Violin, Graduated 2009)
Awarded MBE for Services to Music
- Judy Kramer (Technical Theatre, Graduated 1978)
Awarded CBE for Services to Film
- Rebecca Evans (Soprano, Graduated 1990)
Awarded CBE for Services to Art

Opera

In spite of the difficult circumstances, the UK festivals have been auditioning for their choruses and Young Artists programmes. This year has been a particular triumph for vocal professor John Evans, whose four current second year opera students have all received significant offers, including two, Jessica Ouston and Thomas Mole, being made Jerwood Young Artists at Glyndebourne. The Jerwood programme offers only

5 places from the hundreds of singers who apply every year, so this is a pretty special achievement!

Another John Evans pupil, William Thomas starts as an ENO Harewood Artist this week, and we were delighted to see recent alumna Ema Nikolowska, performing as a BBC New Generation Artist, Live from the Wigmore Hall last week.

Proposals n/a

Options n/a

Key Data n/a

(Include impact metrics)

Corporate & Strategic Implications n/a

Conclusion

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Update from Sean Gregory (Lead on Equality, Diversity & Inclusion work)

Equality & Inclusion

- In July, the School brought in an external specialist in equality, diversity and inclusion to help steer us through a number of critical first steps. To inform this work, the specialist held a series of 'listen and learn' groups with staff and students over the summer. The level of input and attention given to these discussions by students and staff was remarkable, and was particularly aided by the student-led African Caribbean Society who, ahead of their Listen & Learn session, carried out their own consultation with students, leading to some very helpful and informative suggestions which have proved invaluable in the process to date.
- The headline findings from these Listen & Learn groups have now been shared with the Senior Management Team. They cover many areas including training and support, the complaints policy and processes, resources, diversifying the curriculum, and student and staff representation. The next step, led by the consultant, is to form an **Anti-Racist Task Force** to develop these findings into a series of actionable recommendations. This 'task and finish' group is meeting three times, across October and November, and includes representatives of the staff, the student body, and the Board of Governors, prioritising those who have experienced racism.
- We anticipate that the Task Force will present its recommendations to Senior Management Team at the end of this term, and these will then be developed into a report and action plan which will be shared with the whole School at the start of next term (January 2021). This will coincide with the formation of a permanent and robust new **Equality, Diversity and Inclusion Committee**, who will hold the School to account on the implementation of this action plan, and who will be responsible for addressing all forms of marginalisation and discrimination over the longer term, as part of the School's overall governance structure.
- We anticipate that one of the key recommendations of the Task Force will be to appoint a **senior post to lead on Equality & Diversity** across the School, and this will be taken forward as part of the implementation of the action plan.
- In the meantime, departments will continue their own reflection, discussions and development of actions relevant to their areas, whilst ensuring they remain connected to the work of the wider School. In particular, the action plan issued by the Acting programme has been progressing at speed, and the following actions have been completed:
 - We have set up an **Acting Advisory Group for change**, membership of which aims to be as intersectionally representative as possible and will be reviewed on an ongoing basis
 - A **complete review of the Acting programme** is underway – its curriculum, culture and programming, with a view to decolonising our curricula and diversifying our repertoire
 - As part of this review, we have appointed an independent consultant to **receive accounts from Acting alumni** who experienced racism during their training. The consultant will produce an independent report summarising the culture of the programme and making clear and actionable recommendations

- **Training for staff within the Acting programme** has taken place in Equality, Diversity and Inclusion; Unconscious Bias; Creating Inclusive Environments; Safeguarding and Safe Spaces. In December and January, our Acting staff will undertake specific training in Interpersonal and Systemic Racism. This training is supplemented by regular reflective sessions, led by independent psychotherapists trained in group dynamics and institutional racism, ensuring that training is deeply embedded and that learning is applied to existing culture and processes within the department.
 - Furthermore, **specific resources for education** in anti-racism, allyship and unconscious bias are now available from the School's Library
 - A number of **key staff appointments** have been made within the Acting programme towards ensuring a more representative staff body. Recognising that there is still a way to go, the department continues to work with HR to ensure that our recruitment processes engage with, and actively encourage applications from, people who are traditionally underrepresented within our sector
 - We are working with a number of **external experts**, including our partners at the Diversity School Initiative
- Other School-wide actions that have been taken include:
- We have reviewed the **School's student complaints procedure** (when a student makes a complaint against another student) to ensure it is as transparent as possible. Going forward, a summary of the findings will be reported to the original complainant.
 - We have provided **clearer guidance about how to make a complaint about a staff member**, and to whom, on the School's intranet, MyGuildhall.
 - A process for **anonymous reporting of microaggressions** is now in place via a portal on MyGuildhall. This log allows us to track patterns of behaviour and disseminate this information to relevant senior staff so that any patterns of discriminatory behaviour can be swiftly addressed and eradicated.
 - We have **increased the provision of mental health support for Black students** via the School's Counselling service.

Music Division: Equality, Diversity, Inclusion Progress Summary

A summary of recent activity across Music relating to race equality, diversity & inclusion. This document represents a gathering of information that will contribute to the School's EDI Progress Survey. This is specifically in response to Black Lives Matter. We recognise that the activities and initiatives listed are only a starting-point, as we work to embed and expand race equality, diversity and inclusion in the School.

Report from the Vice Principal and Director of Music:

- Vice Principal & Director of Music has conducted a number of listen and learn conversations with students and alumni as a result of the BLM issues which arose as a result of the death of George Floyd.

- For the last several years he has also been reaching out to many artists and writers from the African and South Asian diasporas to discuss issues of race and culture in the sphere of music and performance.
- A complex series of discussions have begun with Heads of Department in Music to review:
 - How the curriculum can better reflect and balance issues of cultural representation in the teaching of historic context and the curation of artistic performance
 - How we will address issues of representation and diversity in the recruitment of staff
 - How we will address issues of representation and diversity in the recruitment of students
- In 2018 the DoM commissioned a musical review of the life of Black American composer Will Marion Cook which the School hopes to perform in the coming years
- A review of repertoire is currently underway using the excellent research work of Uchenna Ngwe
- In 2019 we began work through Stephen Bediako to develop projects with the Shoreditch Trust and Hackney Music Service to help underprivileged children in Hackney.
- Music has conducted analysis of Government Census data to focus on issues of race and under privilege in the context of access to musical training. Discussions are currently underway with the Arts Council of England and the Royal Academy of Music as to how these findings can be taken forwards.
- We are currently exploring avenues for better financial support to access music training for underprivileged and ethnically diverse children in the UK
- The DoM is currently in his second year of Doctoral Study which explores questions around the Artist in Society, social justice and the democratic provision of music training.
- We are currently exploring the establishment of funds for the commissioning of new works which have the question of representation at their heart.
- The DoM and John Sloboda have held conversations with the alumni and research academic Dr Rodriguez King-Dorset, around how Music and Research can work together to address issues of representation within the institution.
- Heightened awareness through ReseachWorks around meta cultural approaches to issues such as racial stereotyping and cultural assimilation for Asian students studying Western Classical music in the West.

Music Therapy:

- (Last academic year) a short recruitment video on the website showing MT MA students of a more diverse profile
- (Late summer term 2020) Amending the audition wording on our website to broaden the repertoire people are asked to play at audition to make this look less exclusively classical, thus encouraging applicants from a broader range of musical, educational and cultural backgrounds
- Cerrita Smith, our only Black VL and outreach tutor has accepted the invitation to join the anti-racist task force.

Vocal:

Curriculum

- Updated reading lists in Handbook, drawing attention to resources for finding more diverse repertoire
- BMus 1 **Text into Song** class 20/21: for this class, each student is asked to choose repertoire representing diversity of composers/writers, alongside the more established material
- American classical **Julia Bullock** visited Guildhall 2019 for In Conversation with students; for 2020-2022 Julia returns as an Artist in Residence. Bullock is celebrated as an innovative programmer whose artistic curation, which prominently centers around social consciousness, is in high demand. During her residency, Bullock will draw on her depth of experience to work with Vocal students in masterclasses and performance projects, guiding them on programming and on developing their own creative processes. Her first visit, when every Vocal student will engage with her, is in November 2020.
- 3 Masterclasses led by **Michael Harper** booked for March 2021 on repertoire by Black British and African American composers: all Vocal year-groups included.
- Series of discussion/workshop sessions curated by Junior Fellow Simone Ibbett-Brown, for BMus 4 & PG singers. Planned for Spring/Summer 2021 (as part of **Professional & Performance Skills** classes) to cover: Race and Cultural Appropriation in Opera; Accessibility; Women in Opera; Black composers; 'Who wears the trousers?'
- **American Songbook Company** launched in 2018. Now in its third year, this diversifies repertoire from core classical canon and embraces diverse musical sources as well as diversity of student interest. In 2020-21, a series of in-house open-mic nights will run, as well as public performances.
- Public Vocal Masterclass series since 2018 has included Black star singers **Sir Willard White**, **Julia Bullock**, **Roderick Williams** (alumnus), **Ronald Samm** (alumnus), as well as conductor **Jordan De Souza**.
- 2020-1 Vocal Repertoire Elective project (for postgraduate singers) led by alumnus **Roderick Williams**: this is centred around a core work by Schubert,

and Roddy is inviting students to interweave songs of their own choice with the Schubert cycle.

- 2020-1 Vocal Repertoire Elective project (for postgraduate singers) led by Lana Bode on **Contemporary American Song**, to include music by Black American composers.

Recent Staff Appointments

- **External assessor** 2020 is UK-based African American
- Two of the past four **Principal Study Professor** appointments since 2016 are ethnically diverse

Recruitment Initiatives

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- BMus Vocal **audition requirements** simplified and explicitly stating '...may include musical theatre' to include more candidates who may not have substantial classical experience.
- MMus Vocal **audition requirements** shortened, with less specific genres required and including '...may include musical theatre' to make auditioning more accessible to a wider pool of candidates.
- Guildhall is a partner with National Opera Studio in its **Diverse Voices** network. This new, Arts Council-funded initiative aims to co-ordinate the work of multiple opera training partners, to share activities and develop routes/opportunities for individuals to progress through the long-term training towards a career in opera.
- Memorandum of Understanding signed 2019 with **North-West University** in South Africa, to establish regular links. Guildhall Head of Opera & Deputy Head of Vocal Studies visited NWU for projects and masterclasses in 2019; and NWU prof visited Guildhall. Planned project between Guildhall Opera & NWU aborted in March 2020 due to Covid, but had Guildhall investment in staff travel. Four Black South African singers have joined Guildhall (Opera/Vocal) in connection with this initiative.

Work in Progress

- Possible partnership with **ABC of Opera**, training students to deliver opera workshops in schools (delayed due to Covid).
- Discussions beginning with **Culture Mile** to facilitate visits to schools / visits from schools, to bring opera scenes and performances to children, esp. in East London.

Historical Performance:

- Understanding particular nuances in the Historical Performance sector, in particular how to handle repertoire from the 17/18 centuries which raise challenges with race and gender (e.g. Rameau Les Indes Galantes)

- Attendance by HoD at the Historical Performance Institute conference in Indiana University (2019) focussed on diversity in historical performance
- Attendance by HoD at seminars at the Historical Performance Institute of Indiana University which develop themes from the 2019 conference, particularly those addressing issues of repertoire. Following these seminars, curriculum development considering how frame and interpret specific repertoire from 17/18 centuries.

Academic Studies:

- CPK1 Enhance element in the BMus1 curriculum that was already dealing with these issues
- (Professional Studies 1) The session A Career in Music, will recruit panel members from more diverse backgrounds.
- (Professional Studies 1) In the future we are looking to recruit reflection group leaders from more diverse ethnic backgrounds and to build on the changes we have made this year.
- CPK1 Session is prepared and delivered by existing member of staff Yshani Perinpanayagam, who has been active in the issue of diversity within the canon of classical music.
- (Professional Studies 1) The new session Musician in Society will ask the students to engage with, and think about, the role of music in creating change and the role of musicians within society. It will include a panel of musicians from diverse ethnic backgrounds, who have all engaged in political discourse with their art and music.
- For Ear Training class, Yshani Perinpanayagam has been looking at expanding musical example and references to include more diverse repertoire.

Keyboard:

- Keyboard are funding Cordelia Williams (a former Guildhall postgrad) to go to Kenya for 6 months to connect with musical life there, and provide masterclasses and musical support.

Electronic Music:

- Updated folio specifications to include diverse range of resources for students, unpacking Black music history in various genres that pertain to Electronic Music.
- Mikey Asante is creating a module called Creative Sampling that looks at 70s emergence of hip-hop.

- Researching a proposal for PS in hip-hop practice to cater for sections of community not currently catered for.

Jazz:

- Recently appointed six members of staff who are Black British musicians who represent almost all instruments available to jazz. New staff are as integrated into the wider academic and PS supportive teaching as possible.
- Re-wrote all exam repertoire, with at least 50% of mid-year requirements now including music by Black composers.
- Robert Mitchell commissioned a masterclass series taking advantage of current lockdown situation inviting people from America and further afield.
- Changed audition requirements to attempt to not put people off at the starting point by removing some heavy western notational elements – felt we can assess applicants' musicianship better in audition/interview and provide things for them to work on in the 6 months prior to start of term.

Strings and Chamber:

- Looking at Black artists in high profile positions, and other non-white artists to provide masterclasses who can contextualise, and excite the students. Keen to establish a global range.
- Looking at commissioning, and raising awareness of repertoire for students to include in their free choice recital programmes utilising Decus Ensemble and Chineke! resources.

Composition:

- Appointed Black artist Elaine Mitchener as member of staff, working with undergrads on the Creative Ensemble module. She also took seminars with postgrads and is sitting on audition panel this year.
- African-American writer Jennifer Farmer is involved in the Opera Makers course and will be presenting to the whole department soon to talk about her work.
- Pledging to re-look at current reading and listening lists and update them to include diverse composers.

Juniors:

- Juniors are looking at classes and instrumental repertoire, and also looking at processes to encourage more ethnically diverse people to apply.

- Possible look at online CYM which could access many more underprivileged children.

Opera:

- We've been collaborating with the Jette Parker Young Artists Programme at the Royal opera and the Voices of South Africa Competition, founded by Guildhall alumnus Njabulo Madlala, to create opportunities for super talented young black South African singers to come and study at Guildhall, something they can't dream of financially. It has been incredibly successful so far. We have 4 of these astonishing young artists on the Opera Course now: Chuma Sijeqa, Thando Mjandana, Innocent Masuku, and Segomotso Shupinyaneng.
- We have also formed a partnership with North West University Music School in Potchefstroom, with a view to nurturing further talent in South Africa. Further collaborations are also planned with the University of Cape Town Opera School and the Cape Town Opera Young Artists Programme.

Wind, Brass, and Percussion:

- 2/10 wind repertoire lectures this term run by people of colour
- Programming for contemporary music projects with Ubu Ensemble is being enhanced to include a more diverse range of composers.
- Increasing number of masterclasses given by musicians from diverse ethnic backgrounds.

Acting Programme

Training

Gilly Roche is keen to emphasise the interconnected nature of this work. The programme is, by design, a comprehensive package that starts very much at the beginning and is due to be built on over this term and beyond. The training we have used is as follows:

Tonic Theatre (<https://www.tonictheatre.co.uk/>)

Tonic have delivered 3 sessions for us: Introduction to Diversity, Unconscious Bias and Creating Inclusive Environments. These are entry level courses for staff to start the process on the ground floor. Lucy Kerbel, Tonic's director, can be contacted on: lucy@tonictheatre.co.uk

Safeguarding

We had a safeguarding session run by Hetsie Van Rooyen, Guildhall's Head of Safeguarding. The aim for this was for staff to understand the basics of safeguarding for young adults. Hetsie, as she is Guildhall staff, can be contacted on her school email: Hetsie.VanRooyen@gsm.ac.uk

Safe Space

We had a safe space session run by Guildhall graduate Emily Berrington and her colleague Ellie Fanyinka. Both Emily and Ellie are professional actors who specialise in creating safe working spaces. They are also running a session each for students in the next week. They can be contacted via Emily on: emily.v.berrington@gmail.com

Anti-racist training

The next step is to deliver specific training in anti-Black racism and its manifestation within the School and society more broadly. Gilly is currently confirming this programme of training with theatre maker and facilitator Gail Babb. Once it's confirmed, she'd be happy to have a conversation with you about the specificity of this programme and how it could be extended across the Music Department but is still waiting for final confirmation from Gail. We're hoping that this training will take place in make-up week in December.

Reflective Sessions

Running parallel to this training is a programme of fortnightly reflective sessions for Acting staff with psychotherapists Anthea Benjamin and Chris Scanlon. These sessions began last term and have involved Anthea and Chris running sessions for staff and for students. They have a session with both staff and students together next week (week 1.) They can be contacted via Anthea on info@antheabenjamin.co.uk

Further to these reflective sessions, across last term students also met with Coach and Mentor Pat Joseph in regular sessions that directly addressed the Black Lives Matter movement in regular conversations entitled 'Conversations Around Race.' Pat can be contacted via: pat@ariseacademy.co.uk

Finally in terms of reflective spaces, new Acting Tutor in Reflective Space Polly Teale also ran multiple sessions over the end of last term (and in this make up week) with staff. Polly is a trained arts therapist (as well as a massively successful theatre director) and is joining the Drama staff this term as a member of the Acting team. Polly can be contacted here: pollyemmateale@hotmail.com. To note - she will have a school email address established in the next few weeks so could be better contacted on that address once it is set up.

Finally, before progressing the conversation with Gail, Gilly was in touch with a company called Sour Lemons (<https://sourlemons.co.uk/>) about potentially engaging them to deliver some anti-racist training. We're in touch with them via Georgia Dodsworth, (who is also an alumna of PACE). Gilly let Georgia know that we're talking to a different facilitator about training within the Acting programme, but said that she'd forward the information about Sour Lemons to colleagues in the Music Department in case you were looking to arrange training. They are currently taking bookings for half-day training sessions for up to 30 people from October, quoted at £5k per session. If you'd like more info about this, let me know and I can send you the overview of the workshop. It is quite expensive, and they are very in demand, but they are highly regarded in the industry.

If you need any more context about any of the practitioners, do just let me know and I can say more. As I say, the key factor in putting all this together is interconnectedness and ensuring that all the training and facilitated spaces link together to form a cohesive whole.

Repertoire

- All repertoire (internal projects and public productions) is under near constant review so the department can better reflect and balance issues of cultural representation in teaching and performance.

Diversity School Initiative

- Acting Heads of Department attended a session led by the Diversity School Initiative focussed on the Action Plan (below.)
- Mumba Dodwell, co-founded of the DSI, has been contracted as a long term consultant to work with the department on a part time basis.

Staff

- New Head of Movement Diane Alison Mitchell took up her post.
- Voice department hired Deelee Dube and Joel Trill.
- Movement Department hired Ingrid MacKinnon.
- Acting hired alumni Kurt Egyiawan and Nikesh Patel to teach Screen Acting.
- Irineu Nogueira was employed as a guest tutor to teach Mask alongside Eliot Shrimpton.

Visiting Practitioners

- Suba Das, Artistic Director of HighTide Theatre, is directing *A Midsummer Night's Dream* in Autumn 2020.
 - Vicki Igbokwe is returning to the department (after the success of *Provok'd* last academic year) to co-create new show *Pod* with long standing artistic partner Jamie Bradley.
 - The Acting programme has engaged its most diverse group ever of visiting practitioners for the Autumn Term 2020: Justin Audibert, Pooja Ghai and Sophie Moniram all directing 2nd year Chekhov projects.
-

Student Cohort

The Acting Programme continues to lead the way across the school by accepting the most diverse of students to the cohort for 2020 entry.

Maureen Salmon Alumni Project

Specialist consultant Maureen Salmon has been contracted by the department to conduct an official and all-encompassing review of the programme and the experience of alumni in relation to Guildhall. This investigation is taking place over the course of the Autumn Term 2020 and a report will be published by January 2020 with recommendations for how to develop the relationship between Guildhall and alumni.

Action Plan

An Action Plan for the Drama department was written and published in June 2020. Since then, the plan has been updated twice. Current Action Plan:

Acting Programme Action Plan launched 12.6.20

Within the next four weeks, we will:

- ***Set up an Advisory Group for Change***
 - *This group will be comprised of an intersectionally representative group of staff, alumni and industry experts which will be revised and augmented where necessary on a regular basis.*
 - *The group will be convened in acknowledgement that the Acting Programme is at a moment of profound change and will work to identify systemic inequality and prejudice within Acting training at Guildhall and advise us on how to actively work against discrimination.*

- *The group will conduct a critical assessment of the Acting Programme's practice across all areas, including curriculum, staffing, recruitment, training, student wellbeing and extra-curricular activity.*

UPDATE: *Immediately after the publication of this Action Plan, the Acting Advisory Panel was established and has met weekly. It is made up of: Mumba Dodwell, Nikesh Patel, Kurt Egyiawan, Ashley Zhangazha, Gilly Roche and Orla O'Loughlin and has been instrumental in overseeing all other activities listed in this Action Plan. The panel is now working directly with the core acting staff and has welcomed Georgia Landers for the autumn term.*

- **Clarify the reporting process**
 - *Reports of racism, misogynoir and any other forms of prejudice (past and present) must be taken seriously and acted on immediately.*
 - *We will review the School's student complaints procedure (when a student makes a complaint against another student) to ensure it is as transparent as possible – going forward, a summary of the findings will be reported to the original complainant.*
 - *We will ensure we provide clearer guidance about how to make a complaint about a staff member, and to whom.*
 - *We will also create a process for you to anonymously report commonplace experiences of racism, discrimination and prejudice (also known as microaggressions), whether intentional or unintentional.*

UPDATE: *A communication from the Principal was sent to all staff and students at the start of the autumn term, signposting them to clearer guidance about how to make a complaint and launching the micro-aggressions portal.*

- **Increase the provision of mental health support for Black students**
 - *We will create a new staff role or roles dedicated to supporting the mental health and wellbeing of students within the Acting Programme.*
 - *We will increase the hours of one of our existing counsellors, Nick Oliver, a BME counsellor, who is available to any student through the School's counselling service.*
 - *We will set up a reflective group, run by counsellors within Student Affairs, open to all students across the School. This group will be a safe, confidential space to talk about the impact of racism and*

the Black Lives Matter movement on your lived experience within the School and beyond. Further details about this will follow in the next few days.

UPDATE: *We are planning to recruit for the new staff role this term. Nick Oliver's hours were increased. The reflective group ran last term.*

- **Review the way we train staff within the Acting Programme**
 - *We will provide training to staff and teachers within the Acting Programme in systemic racism, unconscious bias, privilege and allyship.*
 - *We will implement this training as a matter of urgency.*

UPDATE: *Training procedures have been reviewed and sessions for staff took place over the summer break. These sessions covered: An Introduction to Equality, Diversity and Inclusion: Unconscious Bias: Safeguarding: Creating Inclusive Environments and Safe Space. We are continuing our commitment to ongoing staff training and are currently consulting with a view to delivering Anti-Racist Practice and Managing Difficult Conversations sessions before the end of the year.*

- **Work with external experts**
 - *We will actively engage our partners at the Diversity School for in-depth, ongoing and regular consultations.*

UPDATE: *Mumba Dodwell, founder of the Diversity School Initiative continues to work with us as a freelance consultant.*

- **Provide resources for education in Anti-Racism**
 - *We will create a free-to-access library of Anti-Racist resources. The resources will be varied in form (literature, film, audio) and selected titles will be available free-of-charge. A larger reference list will also be made available.*

UPDATE: *The Drama department has worked with the library to collate and curate a list of Anti-Racism resources. This list has now been published on My Guildhall and can be viewed here: <https://myguildhall.gsmd.ac.uk/sites/library/SitePage/13849/anti-racism-resources>. Every item on the list is available from the Library and the page will be regularly reviewed and updated with new titles, recommendations and resources.*

- **Regularly communicate with you**
 - *We will schedule weekly year group meetings between the Acting students and Orla O'Loughlin.*

UPDATE: *These sessions will continue for 1st and 2nd years in the Autumn term and as the schedule allows for the 3rd year. In addition, all students will be offered 1 or 2 bookable 1:1 sessions a term with members from the acting staff team.*

Within the next six months, we will:

- ***Appoint more Black and POC teachers and staff to work within the Acting Programme***
 - *We will ensure our full time and extended teaching staff are more representative.*
 - ***We will ensure that our audition panels are representative.***

UPDATE: *By opening up our recruitment processes and more pro-actively publicising our staffing opportunities, as they have arisen, we have begun to build a more representative teaching staff. We continue to ensure our audition panels have a representative panel.*

(Updated 22.9.20)

In the press

<https://www.thestage.co.uk/long-reads/evolution-or-revolution-how-drama-schools-are-adapting-to-the-times>

Acting Studies

- Acting Studies has an educational and cultural consultant in Monica Yu. This position is a constant presence in the room to offer educational/cultural support and context to both staff and students. This position monitors all language and cultural understanding within the rehearsal room and teaching. Cultural awareness of Chinese education and forms of learning. Understanding of Chinese theatre and television industry.
- New position of Deputy Programme Leader (Chris Kelham.) In conjunction with the educational consultant a review of all teaching material and repertoire is being undertaken. Exploration of language and practice in the room. Creation of new work with the student group using multi-cultural material.
- Large spread of inter cultural material identified and already in use.

- Constant collaboration with colleagues in CAD to identify and respond to any cultural issues or questions that arise.
- Developing and identifying practitioners and partner bodies to enhance the course and its multi-cultural and international nature . Examining use of rehearsal projects to allow more access to partner practitioners and partner bodies.
- Weekly meetings between Programme Leader/Deputy Leader and Educational Consultant to monitor issues and teaching materials.
- Daily reflection with students and staff within rehearsal and after.
- Examination of new ways to present and offer the work of student's outside of Guildhall to a wider and more diverse international audience.
- Development of the course to allow Chinese teachers/ directors and practitioners from South East Asia to engage with the programme.
- Early discussions with Chinese theatres to create collaborations and output of work. To identify Chinese teachers and staff for future developments to the programme.

PACE Programme

Training

Safeguarding

PACE teaching staff will receive the same safeguarding session run by Hetsie Van Rooyen, Guildhall's Head of Safeguarding, as the acting staff. The aim for this is for staff to understand the basics of safeguarding for young adults and to ensure consistency across the department.

Equality, Diversity and Inclusion – update from Production Arts

- Production Arts has established an **Advisory Group** comprising industry practitioners to consider matters relating to equality, diversity and inclusion. The external members of the group are Shankho Chaudhuri (Production Designer), Shannon Martin (stage manager, costume supervisor, and a member of the Freelance Task Force), Prema Mehta (lighting designer and co-founder of the networking and access group Stage Sight), and Debra Tidd (stage manager in theatre and live events). Two of the group (Shannon and Prema) are Guildhall alumni. The group has met twice to date (with additional meetings scheduled over the academic year) and has begun to consider various measures to address diversity in student recruitment, staffing and curriculum activity specific to Production Arts. As an immediate initiative we are compiling a list of organisations that run programmes for young people from disadvantaged backgrounds, which will provide a basis for onward liaison.
- The **Design Realisation** team is diversifying its freelance base and this term has employed Syeda Bukhari as a props supervisor.
- Vanessa Cass, Head of Design Realisation, attended (online) the 'Evolve' event at City College Norwich to **promote DR to a wider range of students**. The invitation arose following an event last October, linked to the Beasts Exhibition, organised by Ashleigh Hope (Access and Participation Officer) to encourage more diversity in applications. The event included workshops in Design Realisation for 19 Production Arts sixth formers.
- The **Contextual Theatre Studies module** for First Years in Production Arts has been revised to cover a wider historical context and consider issues of representation and inclusion.
- In the **Costume department**, some terminology has been changed in teaching, and the department's labelling is in the process of being rebranded.
- The **Guildhall Live Events (GLE)** team has reviewed the provenance of objects and materials in its current exhibition (*The Making of Mr Dickens*) at the Guildhall Museum in Rochester. It is currently reviewing its policy in engaging freelance staff; and is in internal discussions with Guildhall's Innovation department concerning the provision of short courses in Summer 2021 (with the aim to support the Open Programme reaching a wider demographic).
- **GLE** delivered an external workshop in partnership with the Jasmin Vardimon dance company, whose work includes a concern with cultural legacy. GLE is

currently working with partners at the University of East Anglia on a project called *Creative 50*, which includes an outreach schools element.

- **Guildhall has affiliated to Stage Sight**, a collaborative network and advocate for diversity and inclusion. The process was initiated from within Production Arts, and Jon Armstrong (Lecturer in Lighting Design and Technology) is the School's named link person. Other members of Stage Sight include Arts Council England, Equity, National Theatre, Royal Court Theatre, RSC (Royal Shakespeare Company), the Old Vic and Young Vic theatres, the Federation of Drama Schools, LAMDA, Mountview, Royal Central School of Speech and Drama, ABTT (the Association of British Theatre Technicians), ALD (the Association of Lighting Designers), and ASD (the Association of Sound Designers).